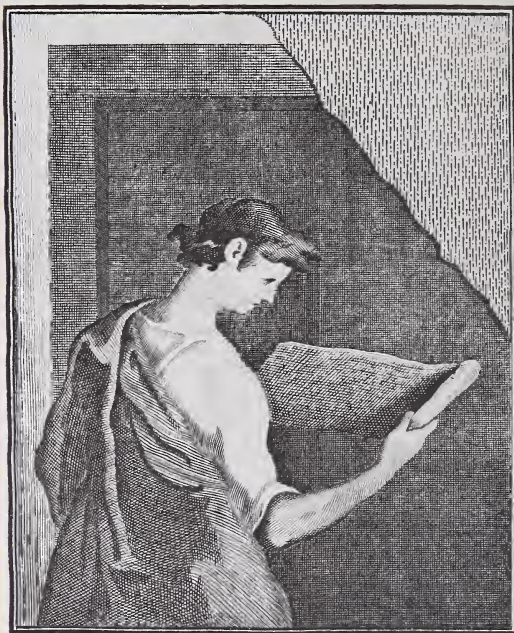


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Royal Academy

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THIRTY-NINTH ANNUAL REPORT

OF THE COUNCIL OF THE

ROYAL SCOTTISH ACADEMY

OF

PAINTING, SCULPTURE, AND  
ARCHITECTURE.

INSTITUTED 1826.

INCORPORATED BY ROYAL CHARTER 1838.

EDINBURGH: PRINTED BY THOMAS CONSTABLE,  
PRINTER TO THE QUEEN, AND TO THE UNIVERSITY.

1866.



Council and Office-Bearers

OF THE

ROYAL SCOTTISH ACADEMY

OF

Painting, Sculpture, and Architecture,

FOR THE YEAR ENDING 8TH NOVEMBER 1866.

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Council.

GEORGE HARVEY, Esq., PRESIDENT AND TRUSTEE.

KENNETH MACLEAY, Esq.

JAMES DRUMMOND, Esq.

GOURLAY STEELL, Esq.

WALLER H. PATON, Esq.

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GOURLAY STEELL, Esq., } VISITORS OF THE LIFE ACADEMY.

JAMES DRUMMOND, Esq.,



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## REPORT.

THE Council proceed to perform the last of their official duties, by giving in their Report of the proceedings and progress of the Academy during their year of service; and have the satisfaction of being enabled, while resigning their charge, to congratulate the Academy on its continued prosperity and usefulness.

I. The Exhibition of 1866 opened on the 17th of Feb-  
ruary, with one of the best collections of Modern Art ever  
brought together in Edinburgh, the materials of which it was  
composed being, with a few brilliant exceptions, peculiarly  
the productions of Scotland and Scotchmen. It comprised  
eight hundred and seventy pictures in Oil and Water-Colours,  
and fifty-three works in Sculpture. The Exhibition was  
one of the most successful the Academy have yet under-  
taken, both as regards the large number of visitors and the  
amount of sales of the works exhibited, which latter exceeded  
£5000; and without taking into account the numerous  
visitors by single tickets, the fact that 3716 Day and 1018  
Evening Season Tickets were disposed of, clearly indi-  
cates the increasing interest of the public in the Annual  
Exhibition.

The Exhibition  
of 1866.

Among the chief contributions to the collection, not the

work of a Scottish artist, the Council have much gratification in recording the presence of a picture of fine conception, and varied interest, of learned composition and masterly execution, entitled 'Christmas Day at Antwerp during the Spanish Occupation,' from the pencil of the Baron Henri Leys of Brussels, lent from the extensive collection of John Graham, Esq. of Skermorlie Castle—a gentleman to whose liberality the Academy and the public of Edinburgh have been indebted for many similar favours. And they may also allude to the several highly-prized contributions of their friend and honorary member, John Phillip, R.A., whose annual services in that particular are a pattern to all Scottish artists, who, like him, have attained eminence in the wider field of the Metropolis.

The Opening  
Banquet.

The public opening of the Exhibition, on Saturday the 17th February, was preceded on the previous evening by the Academy's Annual Banquet, which took place in the Royal Academy Galleries, surrounded by the Works of Art,—the year's product of the artistic mind of Scotland,—at which the President and Council had the honour to entertain as guests, along with the members of the Academy, a number of gentlemen occupying high official positions, or distinguished as lovers and promoters of Literature and Art. The interchange of thought on the congenial subjects which engaged the attention of the meeting under circumstances so special and pleasing has been found, and will, it is hoped, continue to be found, of essential benefit to the progress of Art, and the position of the Academy as a national institution.

The Evening  
Reception.

A Reception by the President and Council took place in the Galleries on the evening of Tuesday, the 16th of March, on which occasion, by the courteous permission of the Honourable the Commissioners of the Board of Manu-

factures, as Trustees of the National Gallery, the rooms of the Gallery were opened *en suite* with those of the Academy. The attendance was large and brilliant; and the evening was spent very agreeably, not, it is believed, without its due effect in fostering a love of Art.

II. The progressive character of the Library is best shown by the Librarian's Report, of which the following is <sup>The Library</sup> a copy:—

‘EDINBURGH, 31st October 1866.

‘The Library, besides being at all hours of the day accessible by members for reference to the Books and Engravings, has, as in former years, been open on the Monday and Thursday evenings from seven till nine o'clock, at which times any member may introduce an artist friend.

‘During last winter a new feature of usefulness was introduced, the Students at the Life School having had the privilege granted them of attending on the Thursday evenings (during the Class Session), for the purpose of studying and consulting the books, and I am happy to report that the boon has been fully appreciated.

‘Among the books added during the year, I may mention:—

L'Antiquité Expliquée, etc., par Dom Bernard de Montfaucon. 15 vols. Paris, 1772.

Ars Pictoria, by Alex. Browne. London, 1669.

L'Architettura, di Leon Baptista Alberti. Venetia, 1565.

Arms and Armour, by J. Skelton. 2 vols. Oxford, 1830.

Earlom and Turner's Portraits illustrative of British History.

Georgius Agricola. De Re Metallica. Basileæ, 1561.

Catalogo degli Ordini Religiosi, etc. F. Bonani. 3 vols.

————— Equestri e Militari. 1 vol.

De Levens-Beschryvingen der Nederlandsche Konst-Schilders, etc. Jacob Campo Weyerman. 2 vols. 1729.

Works by John Burnet—

Rembrandt and his Works—Sir Joshua Reynolds' Discourses illustrated

—Turner and his Works—Practical Hints on Portrait Painting. 4 vols. v.y.

Ancient and Modern Architecture Contrasted, by John Evelyn. London 1733.

Wild's Architecture of Wells Cathedral.

Bell's Anatomy of Expression. 1806.

Memoirs of Celebrated Naval Commanders, by E. Hawke Locker. London, 1832.

Fairholt's Miscellanea Graphica. Lond. 1857.

Le Moyen Age et La Renaissance. F. Seré. Paris, 1851.

Etchings from the Works of Richard Wilson, by Thomas Hastings. London, 1825.

Facsimile of the Sketch-Book of Wilars de Honecourt. Lond. 1859.

Winston's Art of Glass Painting.

Redgrave's Century of Painters.

Ottley's Supplement to Bryan's Dictionary.

Collectio Weigeliana. 2 vols. Leipzig, 1866.

Albert Durer, par Charles Narrey. Paris, 1860.

Tableau Historique des Beaux Arts, par MM. Louis et René Ménard. Paris, 1858.

‘JAMES DRUMMOND, *Librarian*.’\*

The Life  
Academy.

III. The following is a copy of the Report of the Visitors of the Life Academy :—

‘The Visitors of the Life School have the gratification to report to the President and Council its continued and increasing success, the attendance of Students during last Session, as compared with the previous one, being considerably greater.

‘The Drawings and Paintings executed by the Students are now arranged in the Council-Room for the inspection of the President, Council, and Members.’

The Council having critically examined the Drawings and Paintings made in the Life Academy during the Session, have to express their high satisfaction with the industry, vigour, and ability displayed by not a few of the Students, as manifested in their work done in the class; and with the assiduous and judicious care with which the Visitors have discharged their important duty. The result has been in a

\* As the Catalogue of the Library as yet exists only in manuscript, the Academy have remitted to the Council to have the same printed, and copies issued for the information and convenience of the members.



high degree satisfactory, and shows the pains now being taken to ground the Students on the only true basis of Historic Art,—an intelligent apprehension of, and dexterity in, drawing the human figure. The Council had peculiar satisfaction in examining a number of drawings of the skeleton, and the same clothed with the external muscles, in the attitudes of the figures as posed in the Life School, none of which drawings could have been satisfactorily made without a tolerably intimate knowledge, on the part of the Student, of the structure of the bones and muscles, and of the principles of action and repose in the figure. The Council are desirous further to encourage the Students in this practice, and express a hope that every drawing they make of the figure, whether from the antique or from the life, should be accompanied by such anatomical exercises; feeling assured that he who perseveres in this practice during his whole noviciate of study, is laying the basis of future power; and will be able, other things being equal, to give a much higher intelligence to his painting and modelling of the figure, than the Student who, trusting merely to his eye and a feeling for general effect, habitually neglects the consideration of anatomical structure in his preliminary drawings.

Importance of  
Anatomical  
Exercises.

The prizes were awarded as follows :—

The Prize List.

To Mr. JOHN DUN, for a Drawing of the Figure, . . . . .	} the Keith Prize, {	Five Guineas.	THE KEITH PRIZE, Endowed by the Trustees of the late Sir Alexander Keith of Dunnottar.
To Mr. ROBERT GIBB, do. . . . .		Five Guineas.	
To Mr. CHARLES O. MURRAY, do. . . . .		Third Prize, Three Guineas.	
For Exercises in the Anatomical Drawing of the Figure, in the same poses as the figures in the Life School :—			
To Mr. CHARLES O. MURRAY, do. . . . .	First Prize,	Three Guineas.	
To Mr. JOHN WALLACE, do. . . . .	Second Prize,	Two Guineas.	

These last two prizes were originally offered by the Secretary, with the view of eliciting the value of the practice they demand from the Student. This being rendered appa-

rent by the results, the prizes are now given by the Academy.

The Second  
Competition for  
THE STUART  
PRIZE, Endowed  
by Katherine  
Lady Stuart of  
Allanbank.

IV. On the 31st of October last, the day limited for the sending in designs for the Stuart Prize Competition, eight works were received from Students,—one was in Sculpture, the rest being drawings in Chalk and Charcoal. And the Council having given these their best consideration, unanimously resolved that the Stuart Prize, amounting this year to £18, should be awarded to Mr. John Dun, for his Drawing in Chalk of ‘The Gate of the City of Refuge,’ a design evincing considerable invention and knowledge of composition and effect. The Council also record their favourable opinion of the design of Mr. Longmuir, viz., ‘A Nonjuring Clergyman celebrating the Ordinance of Baptism from a Prison Window—Stonehaven, 1748,’ and a design of ‘The Death of Abel,’ by Mr. A. C. Beattie. The Council also decided to recognise and reward, by a Prize of £10 from the Academy Funds, the ability and progress displayed in the Alto-Relievo of Mr. D. W. Stevenson, representing ‘Kilmeny borne away by Spirits.’ The production, in competition, of such works by Students of the School, cannot but prove eminently satisfactory to the Foundress of the Prize; the success, indeed, already achieved, in eliciting talent and ability in several youthful aspirants in Art, has been such as to make the Council desirous to promulgate their conviction of the great advantage likely to accrue to the future character of the Art of this country, if, by the liberality and patriotism of wealthy lovers of Art, additional Prizes or Art Scholarships were founded, capable of supporting, or assisting to support, during several years of student life, those successful competitors in the schools who should combine such genius and talent as, with careful cultivation during a lengthened period of study, would result in the intellectual and technical equipment of a continued succession of

The importance  
of additional  
Scholarships.

young artists, capable of grappling with the pictorial illustration of the National history and poetry, so marvellously rich in subjects worthy of the devoted efforts of a great artist.

V. David Laing, LL.D., Honorary Professor of Ancient History, having suggested to the Academy the propriety of erecting a Monument to commemorate the Genius of Alexander Runciman, Historical Painter, who died in the year 1786, and this suggestion having been favourably entertained, the Council approved of a design by William Brodie, R.S.A. (containing medallion heads of Runciman and his younger brother, an artist of great promise), and the same has been placed in a conspicuous position in the centre of the West Wall of Canongate Church, as the exact place of his interment in that churchyard could not be ascertained. It has the following inscription:—

Erection of a  
Monument to  
the Brothers  
Runciman.

ANNO DOMINI MDCCLXVI.

ERECTED BY THE ROYAL SCOTTISH ACADEMY

IN MEMORY OF THE TWO BROTHERS,

EMINENT AS HISTORICAL PAINTERS,

ALEXANDER RUNCIMAN,

B. 1736. D. 1785.

A NATIVE OF EDINBURGH,

WHO DIED IN OCTOBER MDCCLXXXV.

AGED XLIX., AND WAS INTERRED

IN THIS BURYING-GROUND.

JOHN RUNCIMAN,

B. 1744. D. 1768.

ALSO BORN IN EDINBURGH,

WHO DIED AT THE EARLY AGE OF XXIV.

DURING HIS VISIT IN NAPLES,

IN THE YEAR MDCCLXVIII.

VI. This notice of the tribute of the Academy to the memory of those early Scottish artists cannot be more fitly followed up than by the subject to which the attention of the Council has been lately directed by receipt of the following letter, which relates to the originator of that very important and popular branch of the Scottish School of

Presentation of a  
Portrait of DAVID  
ALLAN, by Mrs.  
Greig, of New  
York.

Historic Design, which reached its perfection in the Works of the greatest of Scottish Painters—the late Sir David Wilkie.

‘CANANDAIGUA, NEW YORK,  
October 4, 1866.

‘DEAR SIR,—Mrs. John Greig\* of this place desires me to inform you that she sends by express to-day, to your address, for the “Royal Academy of Painting” at Edinburgh, two paintings of the late David Allan,—one a portrait of himself, and the other of two children (one being the portrait of the present Mrs. Simon† in her childhood).

‘Mrs. Greig had intimated to Mrs. Simon that she would probably leave these paintings to her; she received a letter a few days since from Mrs. Simon, saying that the “Academy of Painting at Edinburgh” were desirous of obtaining these paintings of her father, and would be gratified if Mrs. Greig would leave them so as to revert to that Institution. On receipt of this letter Mrs. Greig decided to forestall the future by forwarding them at once.

‘I hope they will reach you safely.—I am, very respectfully yours,

‘SAUNDERS IRVING.

‘To D. O. HILL, Esqr.,  
Royal Academy of Painting, Edinburgh.’

The Council have gladly accepted, in name of the Academy, with cordial thanks to the liberal American lady, the donor of this vigorous and characteristic portrait of David Allan, and the accompanying picture—the former from the easel of Domenico Corvi, a Roman Artist of eminence, and painted at Rome, during Allan’s residence in the Roman capital. Although the Academy is already possessed of an admirable portrait of David Allan, painted by himself, the Council believe that the Academy will highly estimate the acquisition of this fine work, as a most interesting addition to their Artists’ Portrait Collection.

\* Widow of the late Honourable John Greig, of New York.

† The now very aged daughter of David Allan.



VII. The following pictures have lately been acquired by purchase, and will be added to the Academy's Collection in the National Gallery :—(1.) 'A Wolf,' by John Fyt. (2.) 'A Dead Wolf,' by the same Artist, who ranks next to Snyders as an animal painter; his works are held in high estimation as truthful representations of nature, and examples of skillful and vigorous manipulation. These two pictures are excellent specimens of the painter's style. (3.) 'Taking Cattle to Shelter during a Storm,' by James Burnet. This picture will be a feature of considerable interest in the Collection, not only on account of the merit displayed in its composition and execution, but as the work of a Scottish artist, who, though his career was brief, has given decided proofs of his claim to be ranked among those whose names have elevated the position of our National School of Art.

Pictures added to the Academy's Collection in National Gallery.

VIII. The Council have much satisfaction in acknowledging receipt of the following letter from the President, accompanying a very characteristic portrait of their friend Mr. Elder, W.S., whose official position in the Academy dates from its institution in 1826, and whose careful management merits all honour and respect.

The President presents the Portrait of John Elder, Esq., W.S.

'EDINBURGH, 7th November 1866.

'MY DEAR SECRETARY,—I herewith send, for the acceptance of the Academy, the portrait which, some time ago, I offered to paint of our much-esteemed law-agent, John Elder, Esq., W.S.

'I have great satisfaction in sending this tribute to the character of a gentleman who has since the commencement of the Academy shown such efficiency and zeal for its best interests, and who has, during the long period of forty years, possessed the esteem and respect of the members in all the eventful changes through which the Academy has had to pass.—I am, truly yours,

'GEO. HARVEY.

'D. O. HILL, Esq.,  
Secretary to the Royal Scottish Academy.'

The Council have caused this portrait to be placed in the Library, along with those of the Academicians collected there; and have recorded their thanks to the President for his thoughtful and most welcome gift.

Death of Mr.  
Graham Gilbert,  
R. S. A.

IX. There is no class of events in the history of a National Academy of Art of more saddening import than the removal from its ranks of the more talented of its members. From their studios, works of beauty of a kind and character peculiar and limited to the particular artist who produces them, yearly emanate, and take their places in the Exhibition Galleries, where, through custom, they are expected to appear as certainly as the return of the Exhibition itself. But the artist whose works the public has thus become accustomed to look for, is removed by death, and those productions which were worthy to be the ornaments of palaces, are seen no more, unless by the limited home-circle, to whom they continue to prove the sources of refining and enduring influences. Such reflections the Council may be pardoned for indulging, on the event of the death of so eminent a member of their body as John Graham Gilbert; who, after a short illness, died at his residence, Yorkhill, Glasgow, on the 5th of June last. The following biographical sketch of this eminent painter is from the pen of the Chief Curator of the Scottish National Gallery, and is extracted from the new edition of its Catalogue :—

Biographical  
Narrative.

‘JOHN GRAHAM GILBERT, R.S.A., was born in Glasgow in 1794. His father was a West India merchant, and had resolved that his son should enter his business; but the young man, though for a time he attended his father’s counting-house, was resolved to be an artist; and studied so diligently, and gave such decided proof of talent, that he was ultimately permitted to follow the path which he had marked out for himself. In 1818 he went to London, and was admitted a student of the Royal Academy, and there the opinions which had been formed of his merit were amply

confirmed ; for in 1819 he gained the silver medal for the best drawing from the antique, and in 1821 the gold medal for the best historical painting in oil. Graham now followed out his studies in Italy, where he remained two years. In 1827 he commenced as a portrait-painter in Edinburgh, was eminently successful, and soon had numerous sitters, many of them distinguished for talent, rank, and beauty ; in depicting the last of these qualities, in particular, he justly acquired a high reputation. He was constantly at work, and filled up any spare time he had between his sittings for portraits, by painting female figures with Italian costume, or Scottish peasant girls, to all of which he imparted much gracefulness, united with rich and glowing colouring. His residence in Edinburgh extended to about six or seven years ; and during that period he sent to the Exhibitions there no less than 58 pictures—39 portraits and 19 fancy figures. In 1830 he was elected a member of the Royal Scottish Academy, and was, during his whole career, a strong supporter of the Exhibitions of that body, by whom his works were held in high estimation. In 1834 he married the niece of Mr. Gilbert of Yorkhill, and settled in Glasgow. Graham had a fine feeling for colour, regulated by truth to nature ; he never aimed at striking combinations of colour or great richness of effect, but laboured earnestly to embody, and succeeded in giving truthfully the warmth and delicacy of the carnation tints which add so much beauty to the human form. He studied carefully the works of the old painters, particularly those of the Venetian school, and had formed a collection, in which were some good works by his favourite masters. He had the true feeling of an artist. This is proved by his devotedness to art ; for, though possessed of most ample means, instead of resting from his art labours in his latter years, or following the pursuits of men of fashion and fortune, he continued at his easel to the last.

To the above narrative the Council are desirous to add their testimony to the high character of the deceased Academician, both as an artist excelling in a high region of Art, and as a member of the Academy, of which the professional labours of his whole life have been at once the aid and ornament ; and they cannot omit to record that when the late President, Sir John Watson Gordon, had signalized

His services to,  
and estimation  
by the Academy.

himself by painting and presenting to the Academy's collection so many of the portraits of its more prominent public advocates, and the Academy determined that Sir John's own portrait should form one of the series, Mr. Graham Gilbert, by the general acclaim of the body, was fixed on as the painter—a task he executed to the admiration of the Academy, and the elevation of his own high character as one of the best portrait-painters of his time. This picture, the well-known whole-length of the late President, which now adorns the Academy Collection in the National Gallery, was the gift of the artist, as were also his most masterly portrait of his friend, the late John Gibson, R.A., the eminent sculptor of Rome, also in the National Gallery, and his own portrait, now in the Academy's Library.

The Council did not fail, by a deputation, to pay the last office of respect to the deceased,—the President, and such members of the Academy as found it possible to accompany him, having proceeded to Glasgow, to be present at the funeral.

The vacancy on the list of Academicians caused by the death of Mr. Graham Gilbert will, in terms of the Laws, be filled up on 10th February next.

Death of Mr.  
Alexander Hill,  
late Publisher to  
the Academy.

X. The Academy note, with feelings of great regret, the death of Mr. Alexander Hill, of 67 Princes Street, Edinburgh, which took place on 14th June last; and they record this tribute of respect to his memory, not merely from his connexion with them as their Printseller and Publisher, but on account of the liberal and spirited manner in which he took up and carried out many undertakings beneficial to Art, and involving not only energy and experience, but considerable risk and very large expenditure. Before Mr. Hill commenced the business of publishing, which he conducted so successfully, few or no works of Scottish artists were engraved and published in Edinburgh on



a large scale, with the exceptions of such as were undertaken by publishers in London, or at the expense and risk of the painters themselves. However, about thirty years ago a well-known London publisher, who had given a rising Edinburgh artist a commission for a historical picture with the view of bringing out an engraving from it, afterwards entertaining doubts of its success, and evincing great anxiety to get rid of the undertaking, Mr. Hill came forward, freed him from his obligation, and renewed the commission to the artist on even more liberal terms; and, by this enlightened step, he not only benefited himself at the time, but gave an impetus to Art in Scotland, which placed him in a position to carry out a number of similar undertakings, the results of which are points that will be noted in the history of Scottish Art.

Since the foregoing paragraph was written the Council have received from Mr. Thomas A. Hill, the son of the deceased, a letter, in which he states that, in terms of the wishes of his late father, he presents to the Academy a portfolio of artists' proofs of the most important of his later publications. These beautiful reproductions, which do so much credit to the late Mr. Hill's enterprise and taste, have been accepted with the cordial thanks of the Council, and their good wishes for the success of the donor in his ambition to follow in the footsteps of his father as a publisher of works of art.

Presentation of  
Mr. A. Hill's Art  
Publications.

XI. The President, at the Annual General Meeting at which this Report is read, will, with the unanimous approbation of the Council, propose that the rank of Honorary Membership be conferred on Sir Edwin Landseer, R.A., Daniel Maclise, Esq., R.A., and John Everett Millais, Esq., R.A., in token of the admiration in which the Academy hold the genius of those artists, and of the dedication of their great and varied gifts to the production of works honouring to British Art; commemorative also of the appearance, in the Exhibi-

Election of Sir  
Edwin Landseer,  
R.A., Mr. Maclise,  
R.A., and Mr.  
Millais, R.A., as  
Honorary Mem-  
bers.

tions of the Academy, of many of their finest works, from which the public, not less than the artists of Scotland, have mutually derived instruction and delight.\* The Council feel, in common with the President, that, in conferring this compliment on these gifted men, the Academy will honour itself, and that in all these instances the act of the Academy will represent the feelings of the great mass of their countrymen.

XII. The events which have lately occurred in the experience of the Royal Academy of Arts, London, on the model of which the Royal Scottish Academy was founded, have not failed deeply to interest the members of the latter. The death of a President so esteemed as Sir Charles L. Eastlake, and the election of a Scottish artist, a member of this Academy, as his successor, are matters which not more nearly touch the sympathies of the members, than does the favourable settlement of the long-agitated question as to the future accommodation of the parent Academy closely affect, by analogy and precedent, the position in this particular of the Royal Scottish Academy. The Council do not, therefore, apologize for giving, in the Appendix, the correspondence which passed between them and the President of the Royal Academy on these events; and they cannot conclude this Report without congratulating that great and patriotic Institution on a result to their negotiations with Government, which will long render memorable the Presidency of Sir Francis Grant; the settlement, namely, of the Academy's future splendid home at Burlington House, and this by an arrangement with the Government which opens up the prospect of such manifest

THE ROYAL ACADEMY OF ARTS,  
London.

\* The President having moved the election of those three gentlemen as Honorary Members, they were forthwith elected with much cordiality by the meeting, who also gave their unanimous approval to a proposal that the Silver Medal of the Academy be presented to Sir Edwin Landseer and Sir Francis Grant, the one having held, and the other now holding, the office of President of the Royal Academy.

benefit to the Art of these kingdoms, and has already procured for Sir Francis the unanimous cordial thanks and congratulations of his constituents.

XIII. The Council, who for the time being are placed by their constituents in the responsible position of endeavouring to watch the signs of the times in regard to Art, and to aid in directing the energies of the Academy, feel peculiarly called on, before resigning their charge, to invite the Academy to the consideration of one concluding observation.

Conclusion.

From the growing wealth of the country, and the rapidly increasing knowledge and appreciation among the higher and middle classes, of all matters connected with Art, there cannot fail to be a wider demand for works of Art of a high character to adorn the magnificent architectural structures—whether public buildings or private residences—yearly rising in town and country in all parts of the kingdom; and it is not less evident that a highly educated class of artists will be more and more in request to meet the requirements of this higher general æsthetic cultivation. It is for the artists and Art students of Scotland generally, to follow the leading of those of their countrymen who have attained distinguished eminence in Art, in fitting themselves for the execution of important works—which for matured study and skilful elaboration will stand the test of criticism and of time. To a large extent this capacity exists in our painters and sculptors as well as our architects, and it thus becomes the duty of the Council, while presuming to admonish their brethren in Art, and in fulfilment of their duty to their students, who, in the course of events, may be called on to take the places of the present Academicians and Associates, also to remind their countrymen generally, that on them likewise rests a

Prospects for  
Art in Scotland.

responsibility, which the Council believe they will gladly embrace, to aid in fostering into a still more healthy vitality the rising Art of Scotland.

GEORGE HARVEY, *President.*

ROYAL ACADEMY,  
EDINBURGH, 14th November 1866.



## A P P E N D I X.

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At a General Meeting, held 6th January, the following Minute, prepared by the Council, was unanimously adopted:—

‘ The Academy cannot permit themselves to proceed to transact the business for which this General Meeting was summoned, before recording on their Minutes an expression of their deep sense of the great loss which the cause of Art has sustained in this country by the death of Sir Charles Locke Eastlake, the learned, able, and wise President of the Royal Academy of Arts, an institution which has obtained a largely increased prosperity under his Presidency ;— the accomplished Secretary of the Royal Commission of the Fine Arts of Great Britain, of which his late Royal Highness the Prince Consort was President, and under the promptings of which body, to whose decisions his learning, knowledge, and judgment greatly contributed—so much has been achieved in the application of Painting to the mural decoration of the Palace of Westminster ; and in the use of Sculpture in its halls and corridors ;—and as the energetic Director-in-Chief of the National Gallery, which, during his official connexion with its directorship, has from small beginnings already assumed a high national importance, and is now the dispenser of great and increasing public benefits.

‘ The members of the Royal Scottish Academy, who, on the institution of their body in 1826, adopted a constitution and laws similar to those of the Royal Academy of London, would particularly desire in this minute to record their admiring satisfaction with the luminous evidence supplied by Sir Charles, as President of the

Royal Academy, on the occasion of the late searching investigation by a Commission of the House of Commons, into the constitution, history, proceedings, and position of that eminent body,—an inquiry which has resulted in dissipating many erroneous impressions existing in certain quarters as to its operations; and in making manifest beyond all question the wisdom, public spirit, and munificence of its services to the Art of this country; in stimulating professional ambition and effort by a discriminating bestowal of the honours of membership; by providing a most liberal and free education in Art to all properly qualified students who apply for it; by the perennial public gratification and instruction supplied by the yearly exhibitions; and by a large-hearted administration of its charities to the less fortunate of the profession; thus indicating the wisdom and forethought of those eminent artists who nearly a century ago devised, and of that of the Sovereign who granted, the constitution of the Academy, in which membership and the sole government of the body is restricted to Professors of the Arts, to the exclusion of a lay or unprofessional element of membership, as recommended by the Parliamentary Commissioners in their Report of 1863, but unanimously and wisely negatived by the President and members of the body.

‘The members of this Academy desire to recognise the importance of the services which Sir Charles rendered to Art in his various contributions to its literature, and particularly by his published researches into the methods used in producing their works by the painters of other ages and countries, with a view of eliciting from these processes a sound technical basis in the execution of modern works.

‘They desire also to keep in memory the many courtesies, and, on occasion when such was considered valuable, the efficient interposition, of Sir Charles with the Government in the settlement of the affairs of this Academy, who in 1858 had the honour to enrol his name in the list of their honorary members.

‘They consider the character, moral, artistic, and official, of this excellent artist and most accomplished gentleman and scholar, admirably qualified him to fulfil the various high positions he was called on to perform, to the satisfaction of the Sovereign and Her Majesty’s lamented Consort at the time of a great national movement in Art; to that of the Government who placed him in such high positions of trust; and to his brethren in Art, who elected him as their head. In all of these positions, the retrospect of his conduct, dig-

nified and judicious, is honourable to his memory and to the profession of the Arts, and is such as to merit the lasting respect of its members.

‘They direct that a certified copy of this minute be sent to Lady Eastlake, with a letter of respectful and profound sympathy and condolence from the Secretary, and also that a copy, with a similar letter, be sent to the Royal Academy of London.’

*Letter from LADY EASTLAKE to the SECRETARY.*

‘7 FITZROY SQUARE, *January 16, 1866.*

‘DEAR MR. HILL,—I beg to acknowledge your letter transmitting to me a copy of the minute in which the President and members of the Royal Scottish Academy express their respect and regret for my beloved husband, Sir Charles Eastlake. All the comfort that can be derived from such a tribute I do derive from this, and I beg you to convey to the Academy my most grateful thanks. I know well the deep interest Sir Charles took in the prosperity of the Scottish Academy, and how truly he venerated the great powers of many a Scotch painter, living and dead.

‘Alas! that I should speak in the past of one so interwoven with all the interests of Art! Of private and selfish sorrow I must not speak here, further than to beg you to assure the President and members that their sympathy with my sorrow is truly acceptable for his sake, for whom I must ever mourn.—Believe me, dear Mr. Hill, yours very truly,

‘ELIZABETH EASTLAKE.’

*Letter from FRANCIS GRANT, Esq., P.R.A., to the SECRETARY.*

‘22 SUSSEX PLACE, REGENT PARK,

‘*Feb. 12, 1866.*

‘DEAR SIR,—I have been requested by the Royal Academy gratefully to acknowledge the certified excerpt from the Minutes of the General Meeting of the Royal Scottish Academy, held on the 8th inst., and forwarded by the Secretary, in which they express their respect for the character and labours of the late lamented President of the Royal Academy.

‘This expression of sympathy from so distinguished a body of

artists as the Royal Scottish Academy has been received by the Royal Academy with very great satisfaction.

‘The high appreciation of the very many eminent qualities of the late President, so ably expressed by the Royal Scottish Academy, is fully responded to by the Royal Academy, who have requested me to convey to the President and members of the Royal Scottish Academy their warm thanks and acknowledgments.—I have the honour to be, dear Sir, yours very faithfully,

‘FRANCIS GRANT, *P.R.A.*’

‘D. O. HILL, Esq., *Secy. R.S.A.*’

*Letter from* GEORGE HARVEY, Esq., *P.R.S.A.*, *to*  
SIR FRANCIS GRANT, *P.R.A.*

‘EDINBURGH, 11th May 1866.

‘DEAR SIR FRANCIS,—It is with very high satisfaction that I obey the unanimous resolution and instructions of my constituents, the members of the Royal Scottish Academy, at a General Meeting of the body held yesterday, by offering to you, on their part and my own, our united respectful and warm congratulations on your election as President of the Royal Academy of Arts, and our best wishes for your honour, comfort, and success in your efforts to discharge the important duties of the Chair, in upholding the high character, defending the privileges, and increasing the usefulness of the time-honoured institution over which you have been called to preside ; and in using your influence for the honour and improvement of Art in these kingdoms.

‘The members of the Royal Scottish Academy do not fail to remember your valuable co-operation with its early members when you were an Academician of their body, in their early and finally successful struggles to build up in and for Scotland a kindred institution, founded on the principles, and adopting the laws, of the parent Academy. And when, on your removal to the higher and wider sphere of the Metropolis, you considered it a point of duty to signify your intention to resign your position as an Academician with us, in order that the vacancy so caused might reward the ambition of some young resident artist, they cannot forget that, with admirable feeling, you delayed giving in your resignation until cer-

tain matters, vitally important to the interests of the young Academy of Scotland, then held in anxious suspense, were favourably settled. Then, and not till then, you permitted your resignation as an Academician to be given in, and exchanged for the rank of Honorary Membership ; in both of which capacities, as well as in your elevated position as President of the Royal Academy, you have continued to give your valuable aid to the Exhibitions of your *Alma Mater*, and from time to time your high approval of its proceedings.

‘The Academy also desires me to offer you its respectful congratulations on the honour lately conferred on you by the Sovereign, and on your brave and wise vindication of the Royal Academy of Arts at its late opening banquet. It has long appeared to members of this body that perhaps the Royal Academy has too long permitted itself to suffer in silence from attacks from without, which, with satisfaction to the public, it could have repelled with becoming dignity, mingling, as you have done, timely explanations with a warrantable degree of self-assertion.

‘Such, it appears to us, is the policy which your speech in return for the toast of the Royal Academy so hopefully inaugurates, and which every friend of the Academy and of Art must wish to see followed by a brilliant success.—I have the honour to be, dear Sir Francis, faithfully yours,

‘GEORGE HARVEY, P.R.S.A.’

‘SIR FRANCIS GRANT, P.R.A., H.R.S.A., etc. etc.

‘Sussex Villa, Sussex Place,

‘Regent Park, London.’

*Letter from SIR FRANCIS GRANT, P.R.A., to  
GEORGE HARVEY, Esq., P.R.S.A.*

‘27 SUSSEX PLACE, REGENT PARK, LONDON,  
May 22, 1866.

‘DEAR MR. HARVEY,—I have had the pleasure of receiving your letter conveying to me the kind congratulations of yourself and the members of the Royal Scottish Academy, on my election as President of the Royal Academy.

‘It is impossible for me to say how much I feel this kind and flattering remembrance of me by my friends and countrymen of the Royal Scottish Academy,—a body in whose prosperity I have always felt the greatest interest, and whose remarkable success I have



watched with pride. I shall feel strengthened in my efforts to endeavour to discharge my duty in the difficult position in which I am placed, by the knowledge that I possess the good wishes and friendly sympathy of the members of the Royal Scottish Academy.

‘I entertain a lively recollection of the time when I had the honour of belonging to your body, and of all the early difficulties which we had to encounter, but which have now ended in such complete success. The Royal Scottish Academy has produced a school of Art that attracts the marked admiration of the people of this country, and it must be a gratifying reflection, that in the recent election of four Painters as Associates of the Royal Academy, two of them were members of the Royal Scottish Academy.

‘The approbation you have expressed of the remarks I ventured to make at the recent Academy Banquet has given me very great satisfaction.

‘I quite agree with you that the Academy has for years suffered from permitting in silence attacks to be made against them which were generally false, and often utterly groundless. I feel encouraged by your approval.

‘I beg you will accept and convey to the members of the Royal Scottish Academy my very grateful thanks for the distinguished honour you have conferred on me.—And believe me to be, dear Mr. Harvey, yours very faithfully,

‘FRANCIS GRANT.’

‘GEORGE HARVEY, Esq., P.R.S.A.’

*Letter from SIR EDWIN LANDSEER, R.A., to the SECRETARY.*

‘1 ST. JOHN’S WOOD, REGENT’S PARK, LONDON,  
Nov. 19, 1866.

‘DEAR SIR,—In reply to your most welcome communication of the 15th of November 1866, I beg you to make my thanks and very grateful acknowledgment acceptable to the President and Members of the Royal Scottish Academy, for the high distinction and great honour they have done me in electing me as an Honorary Member of the noble institution over which they so admirably preside. Let me assure you I feel highly flattered by the compliment, and feel pride and pleasure in being connected with “The birthplace of valour, the country of worth;” where I have passed the best

years of my life. I am even bold enough to assert that in the Highlands the old friendly reception I meet with annually has entirely naturalized me. This very year an old forester told me I was the only Scotchman he knew of the name of Landseer. If I am spared, I hope to be enabled to devote my poor mite of artistic application to Scottish subjects.

‘With repeated thanks to the Members of the Royal Scottish Academy for the kindly expressed letter you have been instructed to address to me, and high sense of the honour conferred on me,—I beg to remain, your very faithful and obedient servant,

‘ E. LANDSEER.’

D. O. HILL, Esq., Sec. R.S.A.

*Letter from DANIEL MACLISE, Esq., R.A., to the SECRETARY*

‘ November 22, 1866.

‘ 4 CHEYNE WALK, CHELSEA, S.W.

‘ MY DEAR SIR,—I beg of you to convey to the President and Members of the Royal Scottish Academy of Painting, Sculpture, and Architecture the deep sense of gratification I experience in their having elected me an Honorary Member of their distinguished Society.

‘ The very kind, but I fear too partial, terms you use in making this announcement enhance the honour; but although I make clear confession to the pride, I feel unfeignedly conscious of the unworthiness of myself as the recipient of that honour.

‘ Shall I seek in thus being associated with you, and in the partial terms above referred to, reasons for both on the ground of compatriotships? If I thought of doing so, I should find some authority for the claim because born in Ireland—that interesting but unhappy land,—yet any one I might claim to quote as forefathers were “belongings” to your “own romantic” land—hail from Callander rather than Cork, and write his name, as an authenticated grandfather did, Donald MacLeish.—I have the honour to remain, my dear Sir, very faithfully yours,

‘ DANL. MACLISE.

‘ D. O. HILL, Esqr., Sec. R.S.A.’

*Letter from* JOHN EVERETT MILLAIS, Esq., R.A., *to the*  
PRESIDENT and MEMBERS.

' 7 CROMWELL PLACE, SOUTH KENSINGTON,  
20th November 1866.

' GENTLEMEN,—I accept with pleasure the honour you have kindly conferred on me, and I am proud to be an Honorary Member of an Institution which has always held so prominent a position in the country.

' Thanking you for the compliments contained in your communication,—I remain, Gentlemen, faithfully yours,

' JOHN EVERETT MILLAIS.'

' To the President and Members of the  
Royal Scottish Academy.'

At the Annual General Meeting of the Royal Scottish Academy of Painting, Sculpture, and Architecture, held in the Library of the Academy, Edinburgh, on Wednesday, the 14th day of November 1866, the Council was declared, and the Office-bearers were elected for the ensuing year, as follows, viz. :—

### Council.

GEORGE HARVEY, Esq., PRESIDENT AND TRUSTEE.

WALLER H. PATON, Esq.	J. ECKFORD LAUDER, Esq.
WILLIAM BRODIE, Esq.	W. SMELLIE WATSON, Esq.
KENNETH MACLEAY, Esq.	J. NOEL PATON, Esq.

D. O. HILL, Esq., SECRETARY AND TRUSTEE.

W. B. JOHNSTONE, Esq., TREASURER AND TRUSTEE.

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DAVID BRYCE, Esq.,	TRUSTEE.
CHARLES LEES, Esq.,	} AUDITORS.
KENNETH MACLEAY, Esq.,	
JAMES DRUMMOND, Esq.,	LIBRARIAN.
WALLER H. PATON, Esq.,	} CURATORS OF LIBRARY.
WILLIAM BRODIE, Esq.,	
GOURLAY STEELL, Esq.,	} VISITORS OF THE LIFE ACADEMY.
JAMES DRUMMOND, Esq.,	
KENNETH MACLEAY, Esq.,	















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